



UNA VOCE

December 2004 Vol. 12 No. 1

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From the Editor

Robert Fraser, OCSM Secretary and *Una Voce* editor

Welcome to my first issue of UV as editor. You will notice that it is a bit larger than usual. The OCSM Editorial Committee decided that we would go to two issues per season instead of three, mainly because of the difficulty in getting the May issue to you in time (I hope this one is in your hands before Christmas!). We hope that two print issues per year are adequate – let us know your thoughts. In this day and age, we have so many means of instant communication; e-mail and the web being perhaps the most instant. However, I understand that there is nothing like a printed publication given to each individual.

By way of introduction: I have just finished my first year as Secretary of OCSM, prior to that I was the Victoria Symphony's OCSM delegate from 1999-2004, the Secretary-Treasurer of Local 247 of the AFM from 1991-2002, and a delegate to several Canadian Conferences and International Conventions of the AFM. I have been the bass trombonist in the Victoria Symphony since 1990. I sometimes tell people: "If there's a committee, I've been on it."

I often wonder how I got so heavily involved in what most of my colleagues call "union stuff." Those of you who know me will agree I'm not exactly Jimmy Hoffa. I am like many of you; if I had my way, my working life would solely involve perfecting the craft of making beautiful music. In a perfect world, we would all work in safe and comfortable workplaces under strong artistic and administrative leadership, and we would be compensated enough that we could concentrate on

being the excellent musicians we are. Like the perfect performance, this perfect symphonic workplace doesn't exist, of course. However, just because something ideal doesn't exist doesn't mean we should give up trying to pursue it.

Hence, the "union stuff," the committee work, the volunteering, and the hours spent as much in front of a computer as a music stand. I see my role as one of service – if I can help a musician understand what an EMG is, or relate how orchestra x tried this and orchestra y tried that, or even get a set of labels printed (ask our President about this!) then I have done my job. The question is: what is your job? Are you gifted at designing websites? Crunching numbers? Public speaking? Writing press material? Mediating disputes? Making coffee? If so, your colleagues need you. In the current orchestral "climate" in the world, your performance off stage is now as important as your performance on stage. Non-involvement is no longer an option. Until next time, I remain

Your Humble Servant,
Bob

Canadian naval tragedy touches OCSM family

On behalf of the members of OCSM, the Executive would like to extend our deepest sympathy to the family of the late Lieutenant Chris Saunders, the Canadian seaman who died on October 6, 2004 of injuries sustained during the fire on the HMCS Chicoutimi.

Lieutenant Saunders was the husband of Gwen Patterson, sister of former OCSM member Gina Patterson (Horn.) Gina was extremely articulate and composed as she faced the press, describing her late brother-in-law as "... a shining example of all that is good and right about our military."

Our condolences go out to Lieutenant Saunders' widow Gwen, their two young sons, aged 2 years and 7 months respectively, and to all members of the Saunders and Patterson families.

Eline Brock Sanheim, 1st Vice-President

From the President

This has been a busy late summer and fall, as usual. After the OCSM conference, I attended both the ROPA and ICSOM conferences. Despite the many conferences I have gone to, I learn something at each one, and these were no exception. At the ROPA conference, we heard a panel discussion on Local union/orchestra committee/orchestra relationships as well as a talk on grievances, arbitration and mediation by Peg Leibowitz and Janice Galassi's words on organizing. ICSOM had a number of speakers discussing the new master agreement of the St. Paul Chamber Orchestra, which gives a large part of the orchestra's governance to the musicians themselves. The agreement was a contentious one, passing by a narrow margin, because it allows for musicians to initiate dismissal proceedings against their colleagues. How this clause will play out remains to be seen. There was an enlightening panel discussion on orchestra governance, with examples from a number of orchestras which have had varying degrees of success with a departure from the traditional model.

At both conferences, we heard an invitation by Henry Fogel of the American Symphony Orchestra League for ROPA and ICSOM to join the board of ASOL. Both conferences discussed the invitation and ultimately decided not to become board members at this time. There was also enough enlightenment of health care issues to make one most grateful for the Canadian health care system, imperfect though it is. And both groups talked about the ramifications of a symphony orchestra touring as either a backup group to or a featured artist with a "name" act – Linda Ronstadt, the Three Tenors, Andrea Bocelli, etc.

As the representative from OCSM, I attend board meetings of Orchestras Canada. You will probably recall that OCSM used to be on the OC board. We left the board formally a number of years back and now sit in on the meetings as ex-officio, non-voting guests. The current OC board is full of bright, energetic people in whose company I spent two days in mid-September discussing a membership drive, among other things. There is a new category of musician member, and you are all invited to join OC. Look for more information in this issue and from your OCSM delegate, who will be sent materials to post on your bulletin boards.

There was one disturbing note at the OC board meeting. The ex-officio representative from CBC, Mark Steinmetz, reported that the recent settlement of the CBC grievance (see the SSD article in this issue) will mean even fewer orchestral remotes, since the CBC had budgeted for remotes at the 90-minute rate. In the 2003-2004 season, in English Canada, there were 59 orchestral (i.e., not including opera) radio remotes done by OCSM orchestras, according to figures provided by the delegates and some AFM Locals. In 2002-2003, that number was 54. At the OCSM conference this summer in Edmonton, we had heard from Donna Cressman-Dubois, Executive Producer of CBC's "In Performance," that the planned number of remotes for this season would be 36. Mark said that the number would now be 32. He said that the CBC has also lost a tremendous amount of sponsorship money because of the hockey lockout.

At the OCSM conference, we had a frank discussion with Angela Birdsell, Music Officer for the Canada Council. Delegates told her that they were generally afraid to speak their minds about the Council for fear of monetary reprisals against their orchestras. She told the group that the Council's system of peer review for grant applications made such fears groundless. In the spirit of keeping an open dialogue with at least one of our funding bodies, we have invited Angela to write a piece for this issue of Una Voce. The Council is looking at establishing so-called Flying Squads for orchestras which are already in trouble or may be in the near future because of monetary or other issues. There is a team of representatives from various groups working on the criteria for these Flying Squads. Stay tuned.

I have been OCSM's representative on the AFM's Futures Committee. This group met for what we believe will be the final time in Chicago in mid-October. Our mission was to come up with recommendations to the International Executive Board of the AFM for by-law changes to be put forward at the 2005 AFM Convention. Needless to say, the Players' Conference Council (the heads of ICSOM, ROPA, RMA, TMA and OCSM, all on the Futures Committee) was interested in increasing the effectiveness of the various players' conferences within the AFM. The group came up with something that will accomplish that goal, if it passes by the IEB and then the Convention. Once again, stay tuned.

We discussed an issue at the OCSM conference on which we need feedback from you, via your delegates. Do you think that OCSM should endorse political candidates? This issue arose because the Players' Conference Council was asked to endorse John Kerry for US President. We felt uncomfortable making such a recommendation without checking with our constituents; besides, the AFM, which represents all of us, had already endorsed Kerry. Later on in the summer, ICSOM added its endorsement. We need to discuss this question so that we are prepared when the next Canadian Federal election takes place. Feel free to send your comments to the OCSM e-list as well as letting your delegates know what you think.

As I write this article, there are a number of orchestras with ongoing master agreement negotiations. The Montreal Symphony has given its negotiating committee a strike mandate. There is a most contentious issue on the table at the National Arts Centre which needs to be resolved to the players' satisfaction. You can become informed on these issues by subscribing to the OCSM e-mail list and to Orchestra-L, the ICSOM e-mail list. We need to hear from all of you.

Francine Schutzman, President, OCSM

OCSM/OMOSC 2004-05 EXECUTIVE

President – Francine Schutzman (NACO)
1st Vice President – Eline Brock Sanheim (OSQ)
2nd Vice President – Barbara Hankins (KWSO)
Secretary – Robert Fraser (Victoria)
Treasurer – Elaine Thompson (Canadian Opera Company)

In Memoriam Anne Marie Monaco

By Rhyll Peel (violinist, Canadian Opera Company Orchestra)

For those of you who may not have already heard, the tragic and sudden passing of our friend and colleague Anne Marie Monaco drew a large and heartfelt gathering on Saturday, October 23rd, to celebrate her life. It was a beautifully thought out ceremony, revealing, to everyone's amazement, the full extent of a well and truly lived life. We all had this passionate, diligent and wickedly funny Anne in common. If she and her family ever needed an affirmation of how deeply so many loved, missed and were touched by her, then this occasion was it. The tears, and the smiles and chuckles at the anecdotes, said it all.

She was an extraordinarily dedicated horn player. Music of the Hannaford Brass and the Essex Quintet connected us to two of the organizations she had been involved with: she performed with the quintet during her time as principal horn with the Windsor Symphony, and had been Howard Cable's most efficient librarian for many years. The beautiful floral arrangements spoke volumes for the Canadian Opera and National Ballet Orchestras she had been a member of most recently.

The video presentation accompanied by Anne's recordings, and the volumes of photos, told of the character, depth, resilience, and flamboyance of this woman, whose voice will not die with her. Thank you, Anne, for most profoundly bringing home to me our need to take care of each other. We all wish Anne and her family peace of mind and heart.

AFM Strike Fund

By Rob McCosh, OCSM/OMOSC trustee for the AFM Strike Fund, and former President, OCSM/OMOSC

As OCSM/OMOSC trustee for the AFM Strike Fund, I thought it was timely for a discussion about the Fund. Apparently, so did the New York office, as we are planning to meet in New York on November 22 for a presentation by Amivest Capital Management, who invests the fund for us.

The guidelines for the fund are covered under Article 6, section 4 of the AFM bylaws. A major re-vamping of the fund occurred after the 1999 AFM convention, when the entry to the fund was considerably widened to make it possible for orchestras to participate and receive benefits at 4 different levels based on weekly section player salary. The minimum level required is a weekly salary of no less than \$300 with a 15-week season. The cost to join at that level is \$37.50, with a benefit after a one-week waiting period of \$75. From the 5th to 10th week of a strike, lockout or bankruptcy the benefit increases to \$150, and after that the benefit moves to \$225 for the last 5 weeks of benefit eligibility. The trustees may increase the benefit or duration at their discretion. The other higher participation/benefit levels mirror the higher weekly section pay. Orchestras may vote to participate at a higher level than their weekly section pay, but once they do they have to remain at that level. Also, once an

orchestra votes (by secret ballot) two-thirds in favour of joining the Fund, and has been accepted by the trustees, it is in the Fund for life. For orchestras paid on a per-service basis, their annual service count is divided by their average weekly service count to come up with the weeks in a season, and then the weekly section salary is determined by multiplying the average number of services per week by the per-service rate. Confused? For example, the minimum guarantee for the KWSO is 205 services. That translates into a 25-week season (I know it's longer than that) with a \$93.02 section scale; meaning the average weekly pay is \$744.16.

It is important to emphasize that the Fund is there to support symphonic musicians during work stoppages and lockouts, not just strikes. I remember with interest the discussions that took place amongst the CPO musicians prior to joining. One of the main arguments against joining the Fund was that we could not conceive of ever being in a situation where we would go on strike. We did not foresee a board and management that would lock out the musicians or put us into receivership. Well, we all know what happened: a four-week lockout in 2001/02 and a four-month receivership in 2002/03. Fortunately, the musicians accelerated their vesting period, which is normally two years, by paying two years upfront. As a result, the CPO musicians received approximately \$250,000 in benefits over the two seasons.

As of June 30, 2004 the assets of the Fund are at \$US 2.3 million. If the fund drops below \$1 million the participants have to increase their premiums by 50%. Canadians pay premiums and receive benefits in Canadian funds, except for the TSO, who opted to pay and receive in U.S. funds. OCSM/OMOSC now has ten orchestras in the fund: Calgary, Edmonton, National Arts Centre, London, Montréal (OSM), Québec, Nova Scotia, Toronto, Vancouver and Winnipeg. Orchestras that would readily qualify include Kitchener-Waterloo and Victoria. The trustees, with the help of the Symphonic Services Division, are looking at ways to tweak the Theatre Defense Fund to cover off the many ROPA orchestras and some OCSM orchestras who do not qualify for the AFM Strike Fund.

OCSM and ROPA also hope to have a productive discussion about the makeup of the Fund's Board of Trustees. Currently, the Board has six Trustees: three are appointed by the AFM International Executive Board, two are appointed by ICSOM, and ROPA and OCSM share the sixth vote during alternate years. The non-voting Trustee in a given year is an "alternate," and is included in any discussions concerning the Fund. However, we would like to see each Player Conference receive voting status each year. This would require a change to the AFM bylaws.

I hope this article will stimulate some discussion amongst the orchestras currently not in the Fund, and clarify the terms of the Fund for those who are already participants. As I like to say: "Never say never!"

Report from the 2004 OCSM Conference Edmonton, AB August 4-8

As usual, the OCSM conference was an intense five days of information sharing and discussion – far too much to be summarized adequately on the pages of this newsletter. This report will give a brief overview of what took place, and will include official publication of the recommendations and resolutions that came out of the conference. A complete summary report and the minutes of the conference are available to any OCSM musician via their orchestra's OCSM delegate.

Reports – every OCSM conference includes written and oral reports from each orchestra's delegate. In addition, written reports are submitted by the OCSM Executive, and reports are given by various AFM staff and representatives from the other Player Conferences (ROPA, ICSOM and the RMA). Orchestras that are currently negotiating a new collective agreement have an extra session before the conference begins – this is called the Negotiating Orchestras Workshop and consists of a round-table discussion with the AFM SSD Director for Canada.

Panel Discussion – there are usually two panel discussions, an industry panel and a musician panel. This year's industry panel included the ED of Orchestras Canada, Dan Donaldson, Angela Birdsell from the Canada Council (who has written an article for this issue of UV), and Donna Cressman-Dubois, a producer for CBC Radio 2. All three of these organizations have a direct impact on the lives of orchestral musicians, so the questions for this panel can sometimes be described as "point-blank." The musician panel topic was "Orchestra Solidarity" and included delegates Rob McCosh from Calgary and Barbara Hankins from Kitchener-Waterloo, discussing their particular orchestra's response to crisis situations: in Calgary's case, a work stoppage, and in K-W, the firing of their music director. ICSOM president Brian Rood gave a report on the new collective agreement in the St. Paul Chamber Orchestra. This agreement has raised points of discussion because it puts musicians in managerial roles. Rounding out this panel were lawyer Ron Lebi and SSD Director Laura Brownell, discussing the issue of workplace harassment.

Keynote speaker – Sean Moore: "How the System Works, and How to Work the System." We were fortunate to have a presentation via teleconference by Ottawa lawyer and lobbying expert Sean Moore. He gave us a thorough look at how government at the federal level is influenced from the outside: who makes the decisions, and more importantly, who briefs the decision-makers. His presentation ranged from the very broad (how the cabinet departments are structured, how to form your lobby group's "narrative") to the very specific (how to prepare for a meeting at a ministry office). This was a recap of the presentation he gave to the Canadian Conference of the Arts Chalmers Conference in February. The Power Point slides from his presentation and some excellent notes from the CCA are available at their website www.ccarts.ca

Joint Session with Canadian Conference of the AFM – for the first time, the two conferences were held at the same time and place, and we had a joint session on the Friday night. Both conferences heard a presentation by Lovie Smith-Schenk of the

AFM Diversity Committee, and there was a presentation by Alberta's Minister of Community Development, Gene Zwodzesky. There was not a great deal of time or initiative for joint discussion of the two bodies, hopefully future conferences can accomplish this.

Conference Topics – in addition to presentations and panel discussions, a number of specific topics are discussed. This year they included:

- The Soundings Initiative of Orchestras Canada – OCSM 1st V-P Eline Brock Sanheim, who represents OCSM on the Soundings Project Team, gave a progress report. The next phase of the project will be to develop specific tools for implementing the recommendations that came out of the first phase of the project.
- Sale of orchestra services to outside parties – this topic was discussed in the light of a recent tour undertaken by the Baltimore Symphony with singer Linda Ronstadt. The central issues of third-party use of an orchestra (sometimes referred to as "service burning" since it involves use of guaranteed services in a orchestra's contract) were discussed, including unfair competition with freelance musicians, undercutting of rates in neighboring locals, and whether these types of services are appropriate for symphony orchestras.
- Endorsement of Political Candidates – at the time of the conference, the AFM had endorsed John Kerry for US President; they were seeking a similar endorsement from the Player and Local Conferences. OCSM decided we need more feedback from our rank-and-file members before we are comfortable making political endorsements – in our country or elsewhere.

Committee Reports – there are six standing committees of OCSM. Each committee meets separately during the conference and submits a written report that is included with the minutes.

- Editorial – deals with all internal OCSM communications; the website, Una Voce, the OCSM E-mail list, negotiation settlement bulletins, and the delegate's handbook.
- Government & Communications – deals with external communications, especially monitoring of government policy, lobbying.
- Media – deals with all electronic media (recording) of orchestras.
- Conference – determines locations for upcoming OCSM conferences.
- Finance – examines the annual financial statements and proposes a budget for the following fiscal year.
- Nominations – deals with nominations and election of officers.

Recommendations and Resolutions – Recommendations come directly from the Executive, and Resolutions come from the body of delegates. The following were passed at the conference.

Recommendation no. 1

Resolved, That OCSM/OMOSC appoint the firm of Grant Thornton, Winnipeg, as Auditors for the 2004-05 year of operations. Carried.

Recommendation no. 2

Resolved, That OCSM/OMOSC appoint Stefan Jungkind of the Edmonton Symphony Orchestra as OCSM/OMOSC Data Bank Operator for the 2004-05 year of operations. Carried.

Recommendation no. 3

Resolved, That OCSM/OMOSC donate \$500 per year for four years to the Lew Waldeck Memorial Fund, beginning with the 2004-05 fiscal year. Carried.

Note – the Lew Waldeck Memorial Fund, once established, will provide funding for specialized labour training for a Player Conference musician or musicians.

Recommendation no. 4

Resolved, That OCSM/OMOSC endorse any suitable candidate for political office who has demonstrated interest in and support for the arts.

After a number of proposed amendments, this motion was tabled; it will be a conference topic next year.

Recommendation no. 5

Whereas, Laura Brownell has for the past ten years given her time and expertise unstintingly to the Symphonic Services Division (Canada), and

Whereas, Laura's move to the Symphonic Services Division (New York) will mean that we will have to share her with all of North America, even though we know that she'll still be available to give us advice and assistance, and

Whereas, it will be very difficult, if not impossible, to find an SSD (Canada) Director who is as knowledgeable and tactful as Laura, therefore be it

Resolved, That OCSM/OMOSC express its very deep gratitude to Laura for what she has given to us for the past ten years.

M/S/C to amend the third *Whereas*, removing the words "if not impossible." The recommendation carried as amended. The delegates present gave Laura a standing ovation.

Recommendation no. 6

Whereas, Recent re-openings of collective agreements have resulted in mid-term changes or easements to those agreements; and

Whereas, Ratification of mid-term changes or easements to collective agreements are not addressed in the AFM Bylaws; therefore, be it

Resolved, That OCSM/OMOSC submit to the 2005 AFM Convention the following proposed AFM Bylaw change:

That Article 5, Section 31 of the AFM Bylaws be amended as follows:

"Locals shall submit any CBA[, or any and all renegotiated changes or easements during the term of an existing CBA negotiated by a Local,] to the AFM members who are affected by it for ratification by a majority vote of those AFM members in good standing determined to be eligible to ratify the agreement." [Remainder of Section remains unchanged].

Discussion: The difference between easements and changes was clarified; if your orchestra already has provision for easements without full orchestra vote these would not be affected.

Resolution no. 1

Whereas, Richard Q. Totusek is a tireless champion for musicians, a brilliant parliamentarian, an advocate for clarity in the use of the English language, and a dear friend of OCSM/OMOSC; and

Whereas, Richard has been unable to attend OCSM/OMOSC conferences of late because of health reasons; and

Whereas, We at OCSM/OMOSC miss his ability to untangle tangled motions, amendments, and amendments to amendments; and his rapier editing pen, that can reduce lawyer-infested paragraphs to five-word sentences;

Be it therefore resolved that the delegates, officers, and guests of the 2004 OCSM/OMOSC conference wish Richard a speedy and complete recovery, in the hopes of seeing him in 2005.

The motion was carried; and a copy was signed by all the delegates, to be sent to Richard after the conference.

OCSM/OMOSC DELEGATES 2004-2005

Calgary Philharmonic – Mike Thomson
COC Orchestra – Colleen Cook
Edmonton Symphony – Edith Stacey
Hamilton Philharmonic – Elspeth Thomson
Kitchener-Waterloo Symphony – Tony Christie
NAC Orchestra – David Goldblatt
National Ballet Orchestra – Richard Sandals
Orchestra London – Dave Pell
Orch. Métropolitain – Cathy Martin
Orch. s. de Montréal – Vivian Lee
Orch. s. de Québec – Marc Moscovich
Regina Symphony – Gary Borton
Saskatoon Symphony – Warren Hay
Symphony Nova Scotia – Christopher Palmer
Thunder Bay Symphony – Brian Baty
Toronto Symphony – John Rudolph
Vancouver Symphony – Karen Foster
Victoria Symphony – Kenji Fuse
Windsor Symphony – Greg Sheldon
Winnipeg Symphony – Arlene Dahl

Guest Article: Angela Birdsell, Program Officer, Canada Council

Greetings to all OCSM members from the Canada Council for the Arts.

In August, I had the brief opportunity to meet with many of you at the OCSM Conference in Edmonton. You or your representative had some very good questions for me, in particular around funding from the Canada Council for the Arts.

One thing that struck me that afternoon was the fact that many of questions were prefaced with the phrase: "It is our perception that...." Hopefully I was able to clear up some of those perceptions. But it led me to think afterwards how challenging it is in all large organizations to ensure members receive clear, coherent information about the organization. Then there is the added challenge of providing accurate information about the external environment, including all of your funding agencies. You are fully aware I'm sure, of how rumors or uncertainty can demoralize or sometimes even damage the organization.

Last year, I spent much of the year traveling and speaking with musicians in Western Canada about Canada Council funding. I found without exception, that the direct conversations I had with musicians were so useful in helping me understand your realities and perspectives. Musicians have also stated that the dialogue has been very informative for them.

I would like to provide a brief synopsis of the nature of these discussions. Primarily, dialogue centered around Peer Assessment at the Canada Council. All of the 1200+ arts organizations funded by the Canada Council (including approximately 44 orchestras) receive their grant award through a competitive, peer assessment process. For orchestras, this means that the organization submits an (extensive) application, in most cases, once every three years in the Multi-Year grant competition. Applications are assessed by a panel of peers along the lines of stated assessment criteria. The panels usually consist of a conductor, composer, musician, administrator and generalist, such as a broadcaster, music critic, professor or producer. Members come from various regions of the country or may come from abroad – provided they have strong knowledge of Canadian orchestras.

The Program Officer (myself, in the case of orchestras) performs a number of functions in this process. I can assist organizations with advice or clarity around the application, ensure that the application is complete, assemble and arrange for the approval of the assessment panel and facilitate the assessment process, which is usually a 5-6 day meeting. Normally, the Head of the Music Section at the Canada Council also attends the Multi-year assessment panel meetings, given that panels award such a large portion of the Music Section's budget. During the assessment process I ensure that the panel has examined all components of the application carefully and I can provide information or clarify a point about the application if required. I cannot provide information to the Panel which is not in the application or which we have not specifically requested that the applicant provide.

The role of the Officer in the granting process is important to understand. My role as a professional, responsible for the orchestra program, is to ensure that all information in the application is a fair representation of the realities of the organization. This is assured through ongoing written reports from the organization, including performance and audience statistics, audited statements and the grant application itself. It is not my role to bring anecdotal information to the peer assessment panel.

I encourage open communication between the Canada Council and organizations. Although my main point of contact is with managers, I have also spoken with musicians, Board members, Conductors, volunteers and other funding agencies about a variety of topics around orchestras. I can answer questions or provide advice about various aspects of your organization or about funding in general. I can try to address a specific problem by suggesting a resource, individual or organization which may assist the company or I may help clarify an issue by providing a national perspective. I usually don't need to know the details of a specific problem, unless I can really help direct your enquiry in a meaningful or helpful way.

One last word on assessment. Panels make recommendations on grant allocations to orchestras, which the Music section brings to the Board of the Canada Council for approval. In years where the Canada Council or the orchestra program does not receive an increase to its budget, it is quite possible that even high-performing orchestras across the country may not receive an increase to their grant. Often, assessment panels have the ability to recommend increases to an orchestra only if other orchestras in the same competition have received a decrease! In the funding world, more often than not, grants maintained at current levels are not necessarily an indication that an organization is under-performing, but more realistically, they indicate that funding has not kept up with artistic growth in the country.

Which brings me to the most important point – advocacy! As a funding agency which is arm's length to government, we receive and report on our funding through the Department of Canadian Heritage. Ongoing advocacy by everyone helps support the case for increased funding to the arts. Never under-estimate the importance of educating your public and your community that public arts funding is critically important and enhances the quality of life in our communities. The Canada Council has a rich advocacy section on our website. Don't hesitate to look it over and think about how your orchestra and you, as an orchestra musician, can advocate for increased funding to the arts so that funding levels can keep up with the remarkable growth in artistic creation across the country. Activity in which you play an important – and beautiful – role.

Angela Birdsell - Program Officer, Professional Orchestra Program, Canada Council for the Arts
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